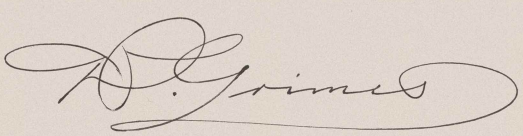
Blackboard Writing

C O P Y R I G H T

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Matilda Lamb

Blackboard Writing

by

C. P. Zaner

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PREFACE

It is very important that a teacher of penmanship should be a good blackboard writer. Indeed it is more important that he be good upon the board than upon paper, although very necessary that he be good upon both. By being a good penman, he knows through experience how difficult writing is and how much patience and perseverance is required to learn to write well. By being able to write well upon the blackboard, he can in a short time show many pupils how to practice in order to write well. And by so doing he can enthuse them so they may be interested, instructed and enthused ; for it takes all three elements to lead a class onward to success.

This volume is issued in response to a number of requests for practical suggestions in presenting practical writing to classes from the blackboard. It is the teacher's chief and most potent method of *showing*, for there is much truth in the old saying that "Seeing is believing."

THE AUTHOR.

BLACKBOARD WRITING

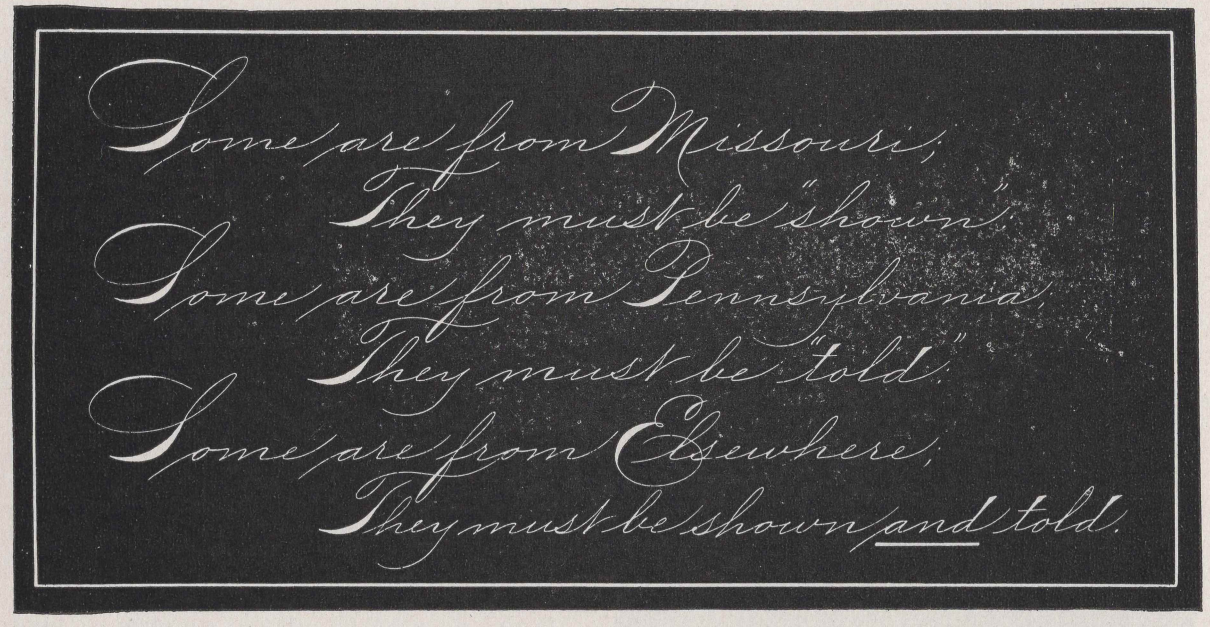
It is much easier to learn to write well upon the blackboard than upon paper. The reason is that it is larger, and therefore less exacting and delicate. It requires a good knowledge of form and a moderate amount of skill, while writing with pen for commercial, social, and professional purposes requires a fair knowledge of form but a large amount of skill.

Since skill in blackboard writing is secondary to knowledge, it goes without saying that no teacher has a valid excuse for not being able to write well upon the board. Lax examination requirements and general neglect are responsible for most of the poor writing upon the blackboard on the part of many teachers.

OBJECT OF BLACKBOARD WRITING

The purpose of blackboard writing in teaching penmanship is to *show* pupils *what* to practice and *how* to practice. All work therefore should have those two ends in view. There is no other means so economical and convenient whereby a whole class may be instructed and enthused as by the blackboard. It is therefore worth while to be proficient upon it. And the object, remember, is to illustrate the *what* and the *how* of writing rightly.

It is well to recognize and to remember that all classes are made up of three types—those who learn mainly through their eyes; those who acquire knowledge chiefly through their ears; and those who depend upon both. And the successful teacher is the one who appeals to both sight and hearing. The accompanying verse-like illustration presents the idea in attractive form:



HOW TO IMPROVE

Study carefully the *form* of the exercise, principle, letter, or word, and then practice it carefully with a free movement, erasing, repeating, and criticising until improvement is made. Five or ten minutes' practice each day will soon show tangible results. Simply trying to do all work neatly, and to write each lesson for the pupils *your very best* will produce improvement.

Want to write well, and the hand will soon catch the cunning necessary to write well.

Think good writing and the skill to produce it will develop almost unconsciously.

Study form as you would a problem in arithmetic by analyzing it and reasoning out its related parts, and you will learn form. It takes as much brain effort to perceive form in writing as to perceive definitely anything in other lines. Only this, that we do not count the effort in the things in which we are interested.

Interest yourself in writing and your writing will soon show more graceful forms and more accurate details.

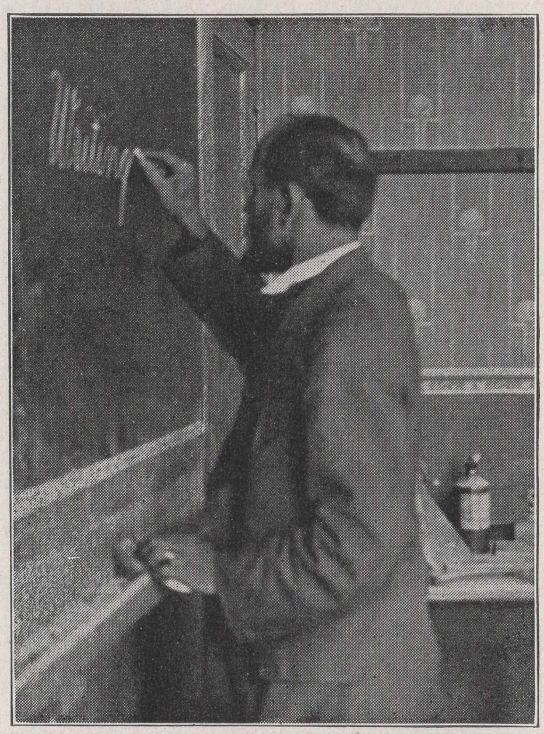
ERASING

Stepping to the board, one should take the eraser in the left hand and the chalk in the right hand, and proceed to erase, if the board is not clean, before beginning to write.

First clean the eraser by drawing it gently across the edge of the chalk ledge or trough, and then, if need be, tap it gently to cause the dust to fall into the trough.

If the board is very dirty, if it has much heavy writing upon it, use a vertical stroke from top to bottom and back. Then finish by using a long horizontal stroke starting at the top and finishing at the trough. Learn to swing or sway gracefully back and forth in this operation, but not so vehemently as to cause the dust to fly. There is no need of much dust if the erasing is done gracefully and skillfully.

Keep the eraser in the left hand for immediate use should you make a mistake in writing or desire to replace the copy with another.

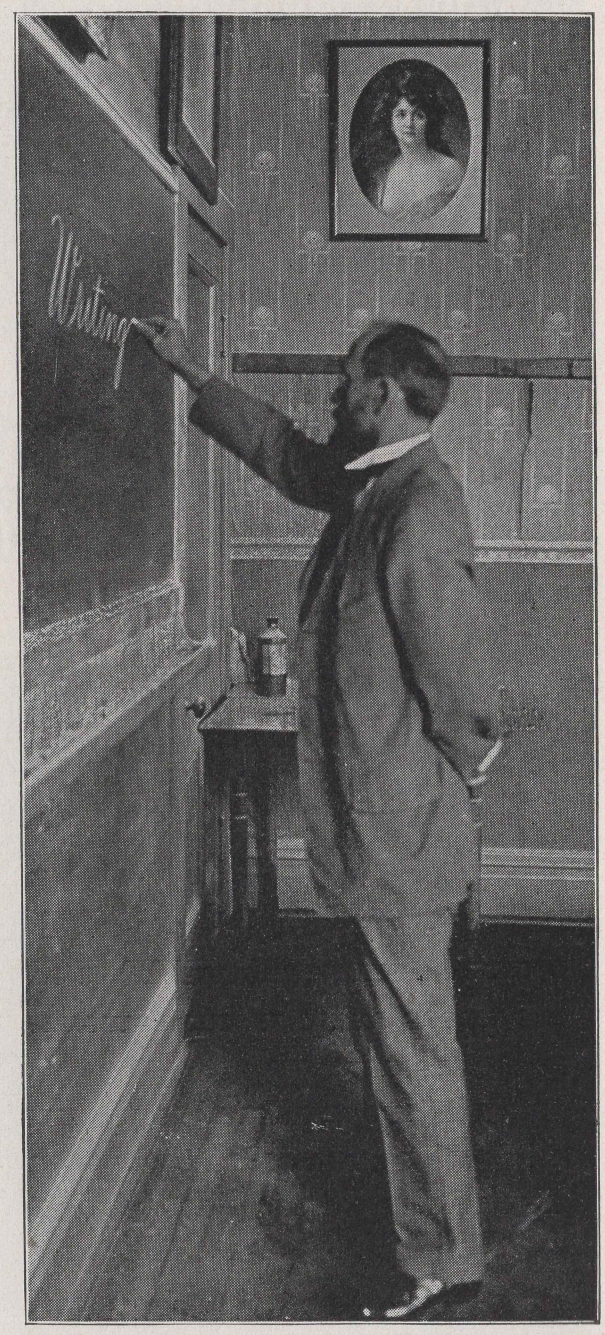


Hold the eraser when not using it either at the side or behind the back. Do not place it against the board or on the ledge and lean upon it. It is a good plan to require pupils to hold the eraser behind them, and consequently it is not a bad thing for the teacher.

A poor position : Standing too close to board (eyes only ten inches from copy), and leaning on chalk trough with left hand.

POSITION

The tendency is to stand too close to the board while writing. This is especially true of children. One should stand back at nearly arm's length. By so doing much less chalk dust is inhaled and a much better view of the writing is obtained. One can write more nearly straight across the board and also secure more uniform slant. This, however, cannot always be done and therefore a good blackboard writer can write well in a number of positions.



Where the board is high enough to allow, the copy should be written above the head so that all pupils may see it written (page twelve).

When this is not practicable, the writing should be done far enough to the right of the body to allow pupils to observe the act of writing. For the *act* is worth just as much to the learner as the *result*, and sometimes more. (See page nine.)

The interest and enthusiasm are generated by the act, while the result presents the facts of form and motion. *Show* your pupils by letting them *see* you do the writing.

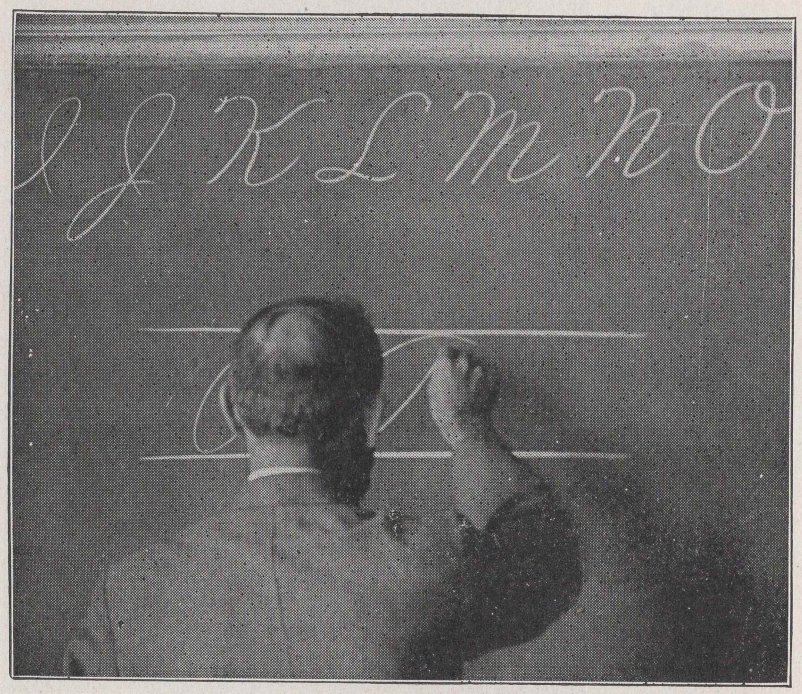
A good position: At nearly arm's length (eyes from fifteen to eighteen inches from board), body self-supporting and eraser behind back.

The enthusiasm is lost when the copy is placed upon the board before the pupils are assembled.

For the benefit of pupils who are sitting well up in the left corner of the room, and who cannot see the writing when done to the right, it is sometimes necessary to face toward the left and write toward the body. (See page nine.) One cannot do so well in this position, but it is well to remember that the object of writing is to *show* the pupil *what* and *how* to write. The true teacher is flexible enough to meet the pupils' needs, and therefore no one position is best for all rooms, all lights, and all conditions. But there is usually some one position that is best for each school room condition.

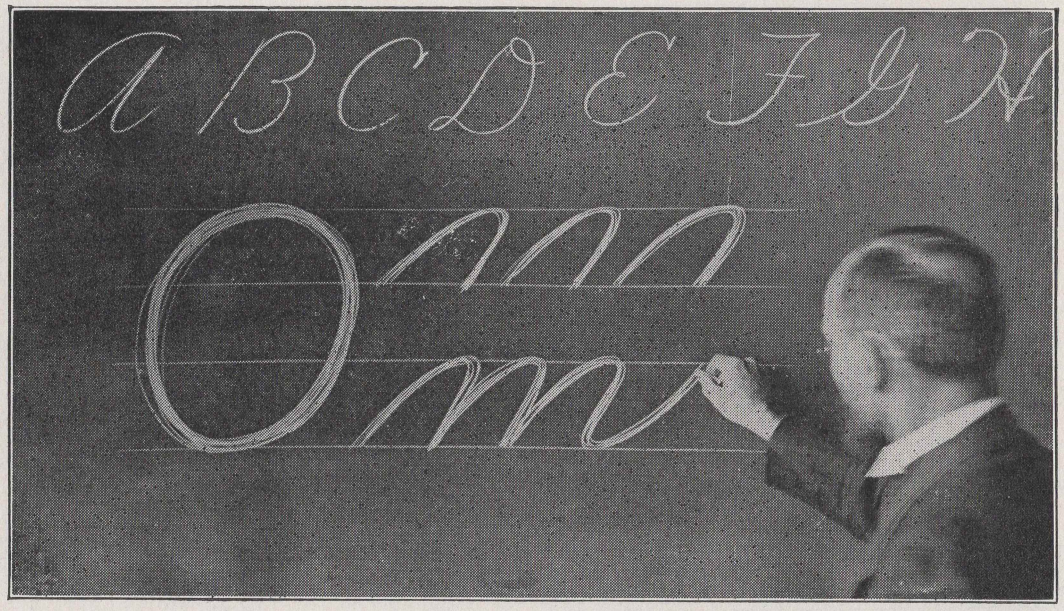
The blackboard should be located in front and near the center of the room, where the majority of pupils may see it plainly and nearly at right angles.

The copy should never be placed on the side of the room near one corner or end, for then some pupils will have to view it at such an acute angle as to seriously distort the apparent proportion, shape, and slant of the form. (See illustrations on page twenty-three.)

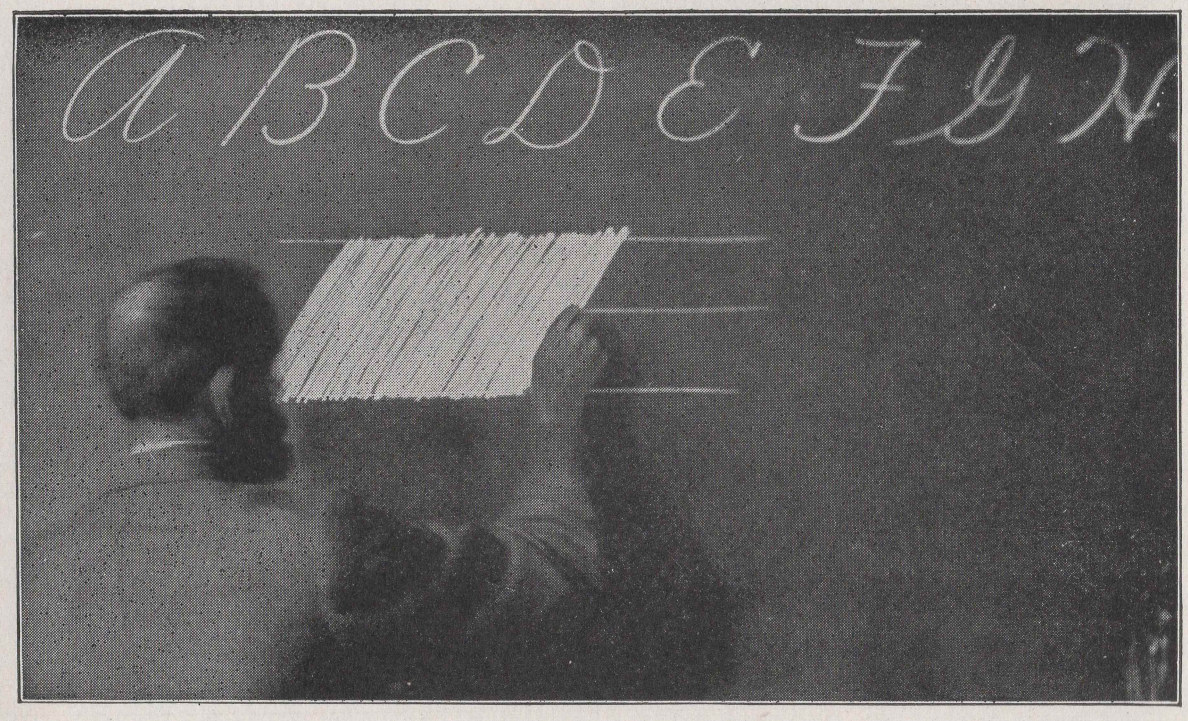


Writing can be viewed and read at an angle of say thirty degrees, but it cannot be imitated advantageously at so great an angle.

An aggravating position : The head, like the hat in the theatre or circus, hides the *act;* the very thing that is most interesting and instructive, in writing as in other things.



An emergency position : For pupils who sit near the board on the left side of the room.



A practical position : Shows the *what* and the *how* at the same time.

CHALK OR CRAYON

Break the new piece of crayon in the middle and use the broken end. The edge will be too sharp to make a strong or heavy line, but it will soon wear down.

Hold the chalk between the thumb and first and second fingers so that it will point toward the center of the palm of the hand, and not along the first finger as the pencil and pen are held.

The crayon should come in contact with the board at angles varying from twenty to forty degrees, depending upon the kind of work desired. It should not be held long in any one position, but should be changed slightly for every other or every third stroke.

These changes or shiftings should take place while the chalk is on the board and in the act of writing, and therefore they will not be observed by pupils.

After making two or three strokes at an angle of thirty degrees, elevate it to thirty-five or forty degrees or lower it to twenty-five or twenty degrees, and then back to thirty.

After changing the angle once, twice or three times, it is then well to turn the chalk slightly to the right and then back to the left, thus preventing it forming a large flat place and making a wide dull line. It need not be turned more than one-fourth way around.

In conjunction with changing the angle of the crayon and turning or rolling the chalk in the fingers, it is also well to roll or turn the forearm rightward and leftward in order to relieve the fingers and to prevent the chalk wearing on one side only.

There are therefore three slight movements of the chalk in writing which are necessary to maintain a good quality of writing line: the angle of the chalk; the turning of the chalk in and by the fingers; and the rolling or turning of the hand and forearm.

These various movements should alternate and at times act almost simultaneously; never noticeable because never very

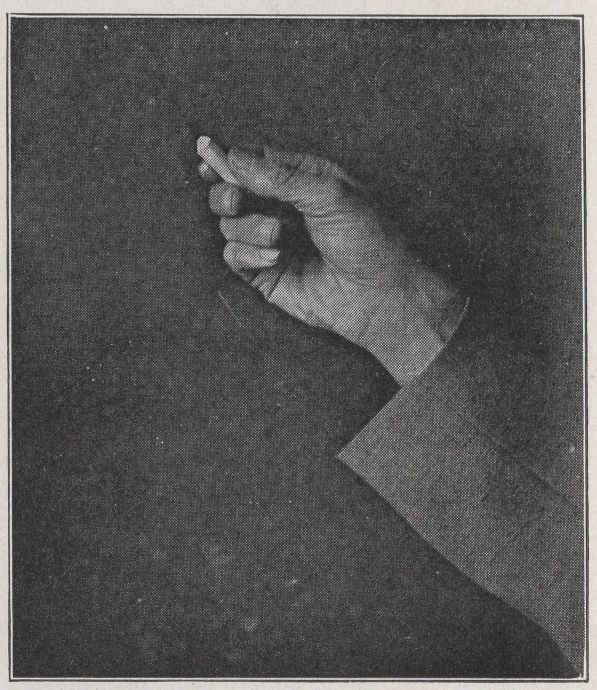
much of a movement at any one time. The object is to keep the chalk riding or gliding on the highest or sharpest corner, edge, or ridge, and thus to produce a uniform line.

The end of the chalk should be blunt and rounding, with few sharp points or edges, for it is then possible to make and maintain a uniformly bright sharp line ; the kind that can be executed with facility and seen clearly at a distance.

The quality and kind of chalk varies from the very cheap, soft and dusty to the very hard, expensive, and dustless. As a rule it is best to avoid the extremes, for while the one may be a little hard on the lungs, the other may be equally damaging to the eyes by being too fine and faint.

The efficient teachers make the most out of their materials and do the best they can with the tools at hand until better can be secured.

The softer grades should be used in large or dark rooms and the harder grades in the small or light rooms. Exercise judgment in this as in other things.

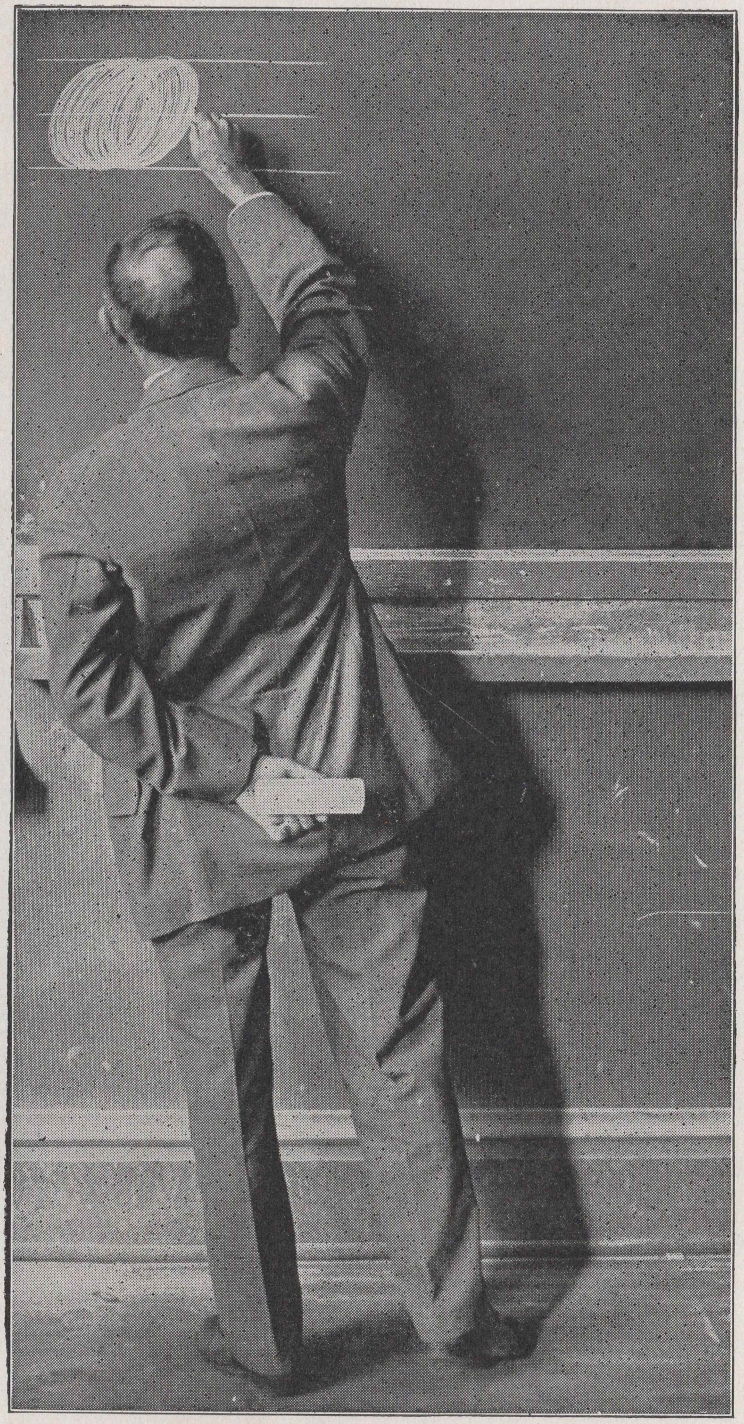


Position showing how the chalk is held between the fingers.

ACTION OF THE BODY

As a rule it is well to lean leftward and stand on the left leg in starting to write, and then gradually to move toward the right with the body, ending the exercise or copy with the weight on the right leg. This enables one to write a copy two or three feet long without shifting the feet. (See pages twelve and thirteen.)

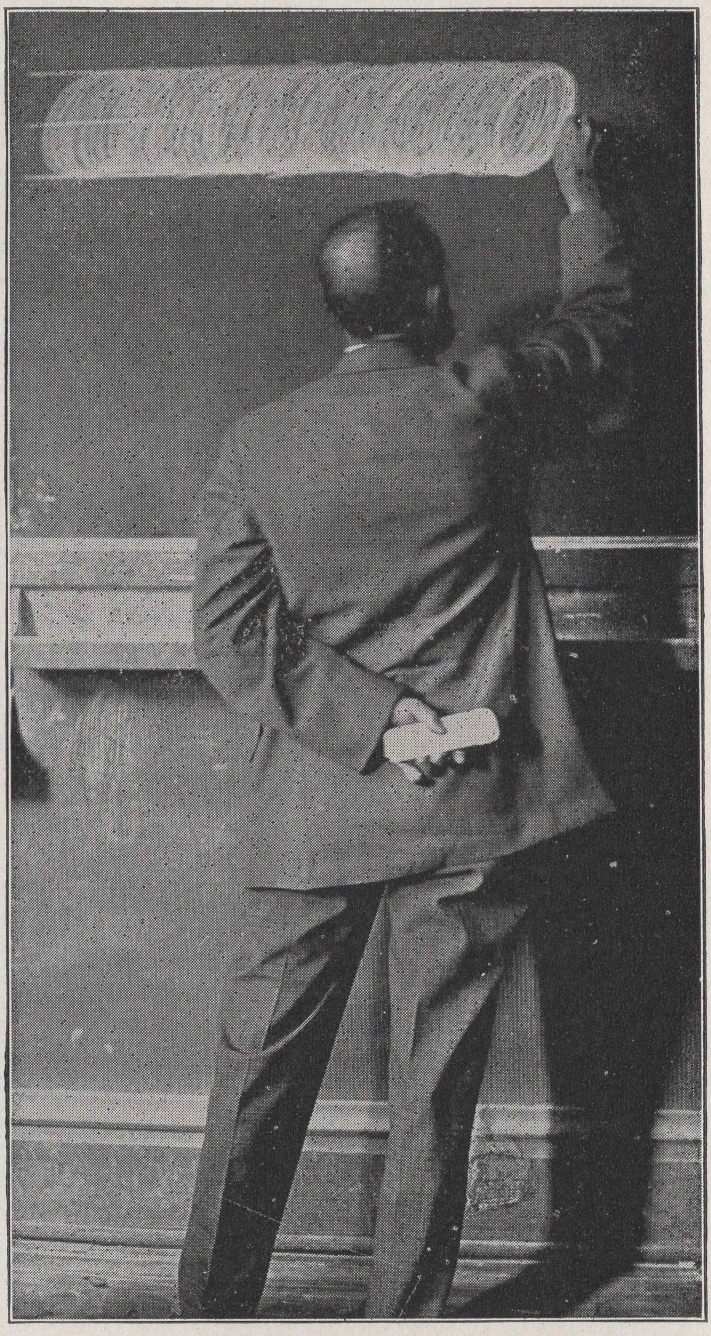
THE START



Position showing how to write above the head so that all may see the act and art, and be both inspired and instructed thereby; also showing how to start an exercise by leaning slightly leftward.

Where it is necessary to do the writing to the right of the body in order that the pupils may see it done, it is then necessary to step carefully to the right from time to time, sometimes raising the chalk to do so and sometimes moving while writing. (See page nine.)

THE FINISH



Position showing how to move gradually toward the right as the crayon progresses without changing position of feet, and thus also being able to write straight without ruled lines.

Keep the body from twisting or from getting out of balance, but maintain at all times a graceful, efficient, flexible attitude, bending or stooping when need be to write low upon the board, stretching to write above the head, or leaning slightly when writing to the right or left of body.

Always keep the body out of the way of the pupils' lines of vision, and when this cannot be done, then write the same copy at two or three places upon the board, with the body in different positions, so that all may see and thus have an equal opportunity and a fair show.

Nothing deadens interest or dampens enthusiasm more than standing so the pupils cannot see the writing as it is being done. (See "aggravation" illustration on page eight.)

MOVEMENT

Fortunately the same muscles are used in writing upon the board with chalk as upon paper with pencil or pen, and precisely the same movement or movements are employed in writing upon the board as upon paper, providing one uses the arm instead of the finger movement in writing with the pen.

Therefore blackboard writing aids pen-and-ink writing and vice versa. It is a good plan to go to the board and practice that which one fails to do rightly on paper. After learning to do it on the board one can then soon learn to do it on paper, because the same form knowledge and manual effort are required, except that the quality of effort is finer in small writing than large, hence the wisdom of giving large writing preliminary and preparatory to small writing.

Arm movement is therefore a universal movement, applicable alike to large and small writing.

At the board one needs to cultivate a lively, quick, graceful, light yet firm movement; as near like the one desired of pupils at their desks as possible. This will inspire them to like effort and excellence.

The rate of speed upon the board should also be as near that which the pupils should practice as it is possible to make it, and it is usually possible and practicable to make it the same. Therefore *writing* rather than *script drawing* should be the aim and the end.

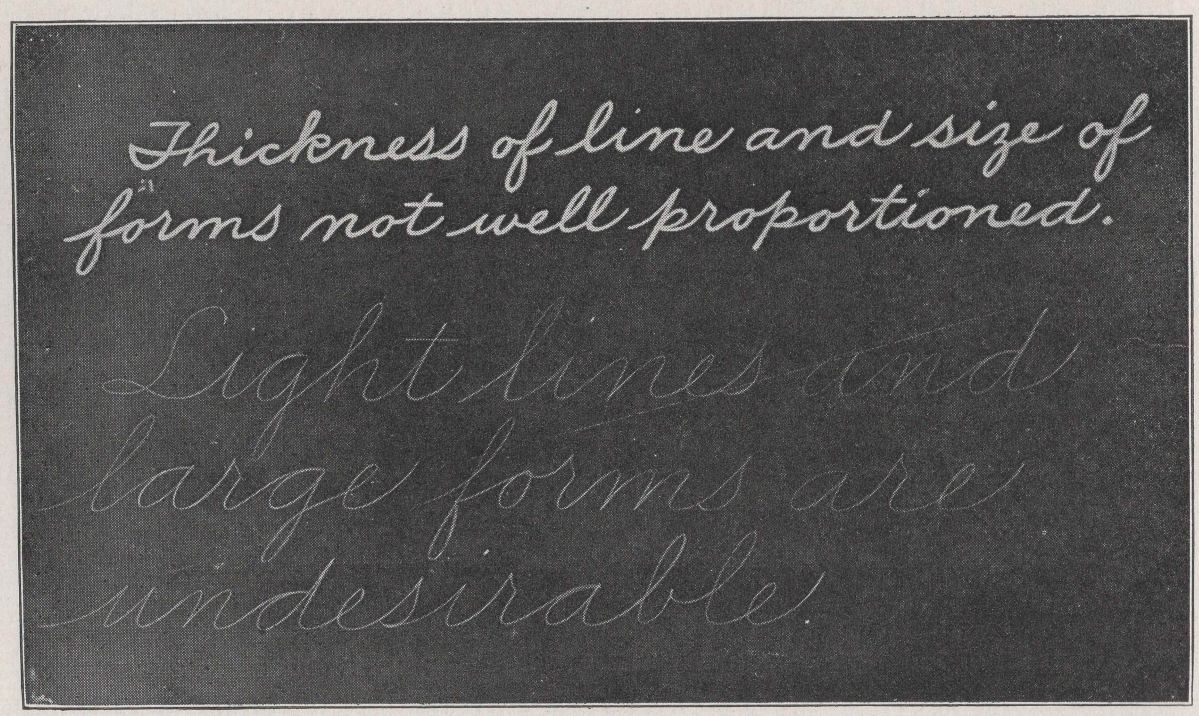
SIZE OF WRITING

The size of the writing should be large enough for all pupils to see it plainly. Larger than that is waste of effort and space. Whiteness of line is of as much importance as size of letter, and should be carefully considered.

As a rule, that picture is best which looks best at a distance. So, too, as a rule, that blackboard writing is best which looks best at the back of the room. It is well, therefore, for the teacher to study the effect of the copy from the back of the room.

The teacher's writing should, therefore, be of good size and bright, because it is being done for the sake and view-point of the pupil. The pupil's writing, however, should be relatively light and small. Then, too, the smaller the pupil writes upon the board the more nearly it compares in quality of effort to that done with the pen.

The size of the room, the condition of the light, the quality of board surface, and the kind and quality of chalk are all determining factors in the size of writing. A heavy, large copy in a small room on a bright day may be almost as foolish as a small, light copy in a large room on a dark day. Likewise, it is unwise to write small with soft chalk on a rough board or to write large with hard chalk on a smooth board. The quality of the line and the size of the form should be in harmony. Copies for children need to be larger than for adults.



The size or thickness of the line should be in harmony or proportion with the size of the writing. This illustration shows how *not* to do it.

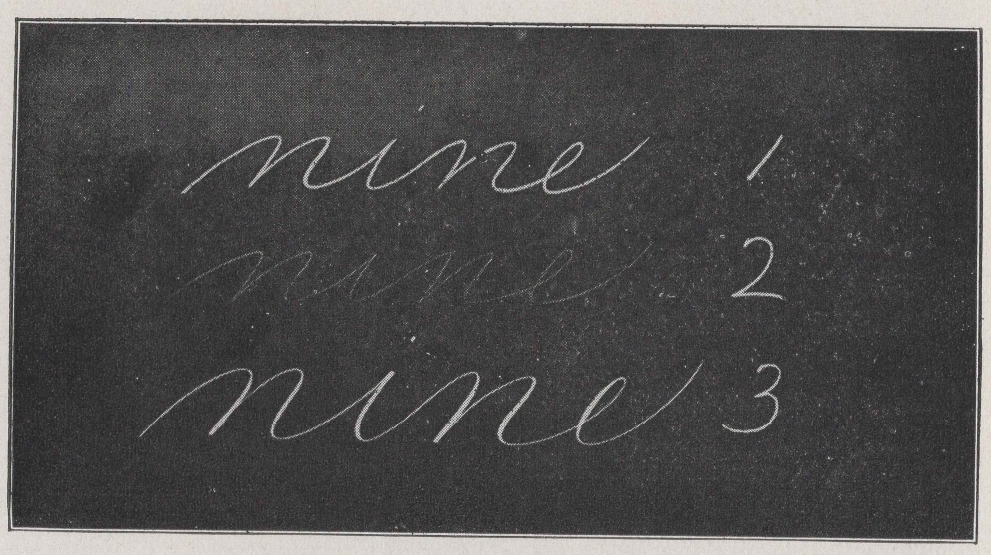
QUALITY OF LINE

The most difficult thing to acquire and maintain is a bright, sharp line in blackboard writing. Remember that we did not say a "light" or "heavy," but a BRIGHT, SHARP line, for it requires skill to produce only bright, sharp lines.

A letter two inches high made with a bright, sharp line will show farther than a letter four inches high made with either a light or broad, gray line. The white line requires pressure and pressure wears the chalk away rapidly, and rapid wearing of the chalk requires frequent and skillful shiftings and turnings of the chalk, fingers and arm. Hence the need of more skill in bright, sharp lines than in dull, light ones.

Some penmen think they must have a fine line and to that end they frequently snap off the end of the chalk in order to have a sharp edge with which to write. This is as wasteful as it is unnecessary. Others rub the end against the board or the casing to "square" it as when freshly broken, but this, too, is as unsightly as it is unnecessary.

A few penmen still shade the down strokes because it looks "prettier" and can be seen "farther." True, but "pretty" isn't one of the essentials of *practical writing*, and the object of giving copies is that they may be imitated rather than admired.



Good and poor examples of blackboard writing for imitation, illustration, and inspiration.

Where the down strokes are brighter than the up strokes, the up lines can be seen but about half as far or half as plainly as the down strokes. Hence the impracticability of the shaded down strokes. Then, too, the pupils are inclined to shade the down strokes and thus cramp their movements or blot their papers.

Considerable practice, knack, and skill are necessary to manipulate the arm, hand, and chalk in order to secure a uniformly bright, sharp line, but that is the best and that is neither too good for your pupils nor too hard for you to acquire.

Good blackboard writing is a duty you owe to your pupils, and your real joy will be in proportion to your fulfillment of that duty.

HEAD AND BASE LINES

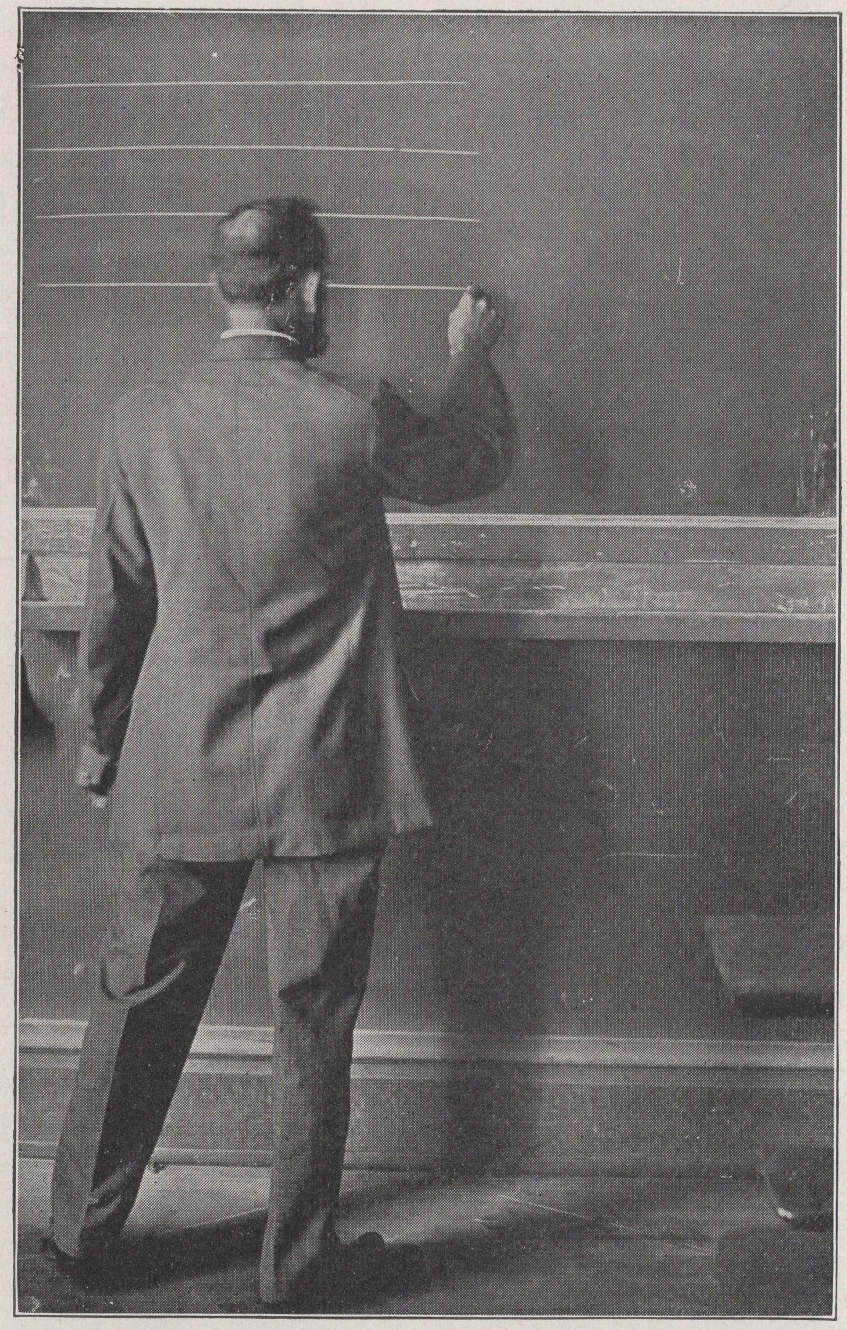
The object of ruled head and base lines is two fold: to enable inefficient pupils and teachers to write straight, and to show size and proportion of writing in reference to ruled lines on paper.

We do not believe in the first object or excuse for ruled lines, because anyone can soon learn to write reasonably straight without ruled lines, and because ruling that would be right for one kind of writing would not be right for some other, as it is sometimes necessary to write much smaller than at other times.

And while we do believe in occasional head and base lines for copies, we do not believe in having them placed there permanently. Instead, the teacher should learn to rule the board quickly and well freehand.

The best way to draw straight horizontal lines is to lean leftward, place the chalk at the height desired, and then move or throw quickly the body rightward, carrying the hand with it. (See page eighteen.)

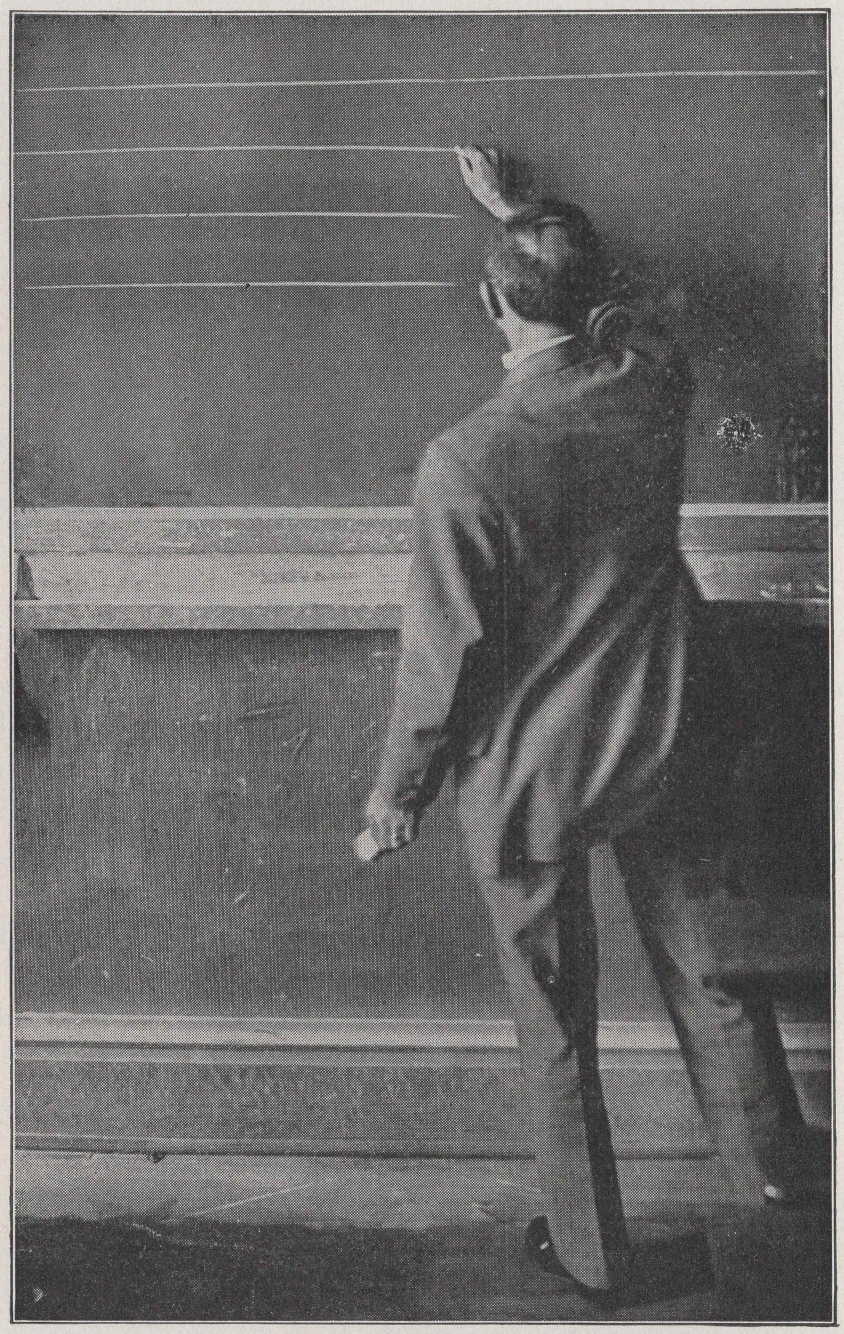
If longer lines are desired than can be made thus by one movement rightward, step to the right and lean to the left as in the beginning and place the chalk on the end of the line and make an extension to it. (See page nineteen.)



Good position for drawing straight lines freehand upon the board. The trained eye and hand are the readiest.

This is better than either throwing the hand out from the body, or walking cautiously to the right drawing the chalk along as you walk.

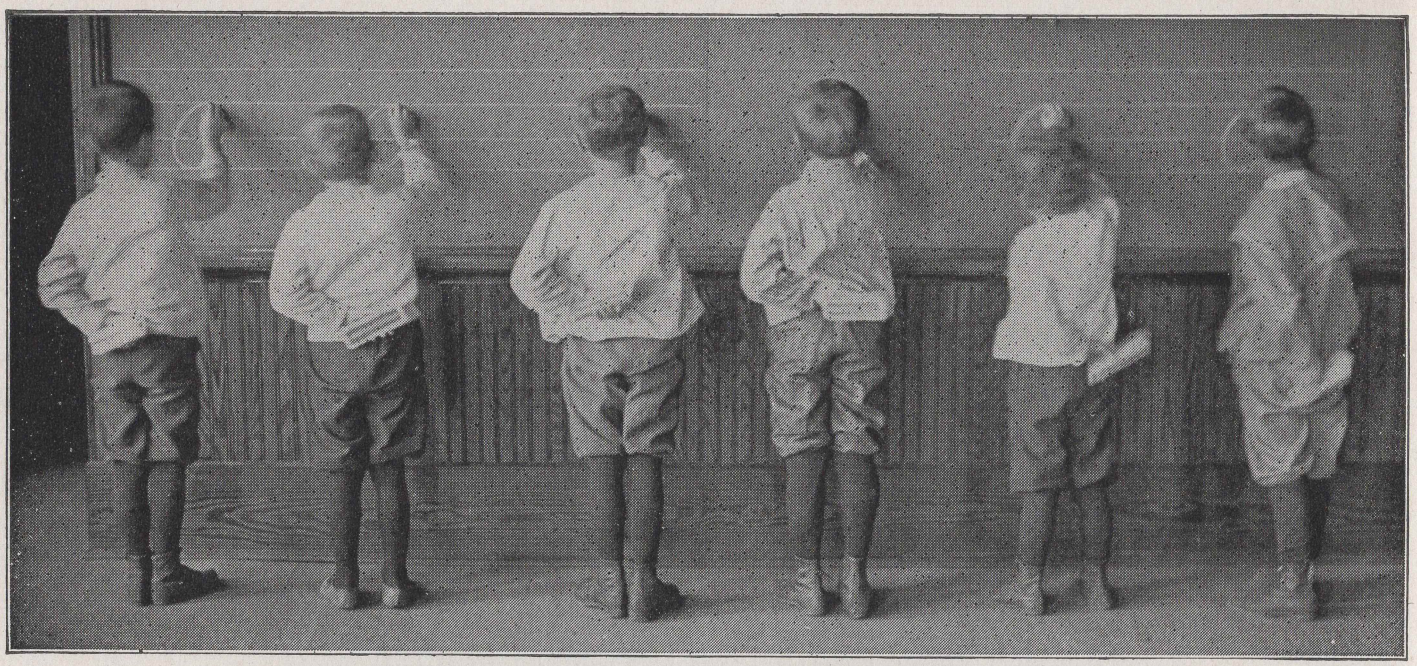
As a rule, it is not well to draw lines to write upon, but rather to show proportion and size of letters.



Showing how to "splice" a second series of lines onto the first quickly and efficiently.

The lower part of the board in primary rooms should be ruled with straight edge and oiled crayon, or painted, with lines four inches apart, since the children are too immature to do it well and expeditiously, and since the teacher cannot well spare the time to rule for the children whenever they need it.

The head and base lines should be fainter than the writing.



PRIMARY WRITING

Children, upon first entering school at the age of six years, should, for three months at least, do all writing upon the board.

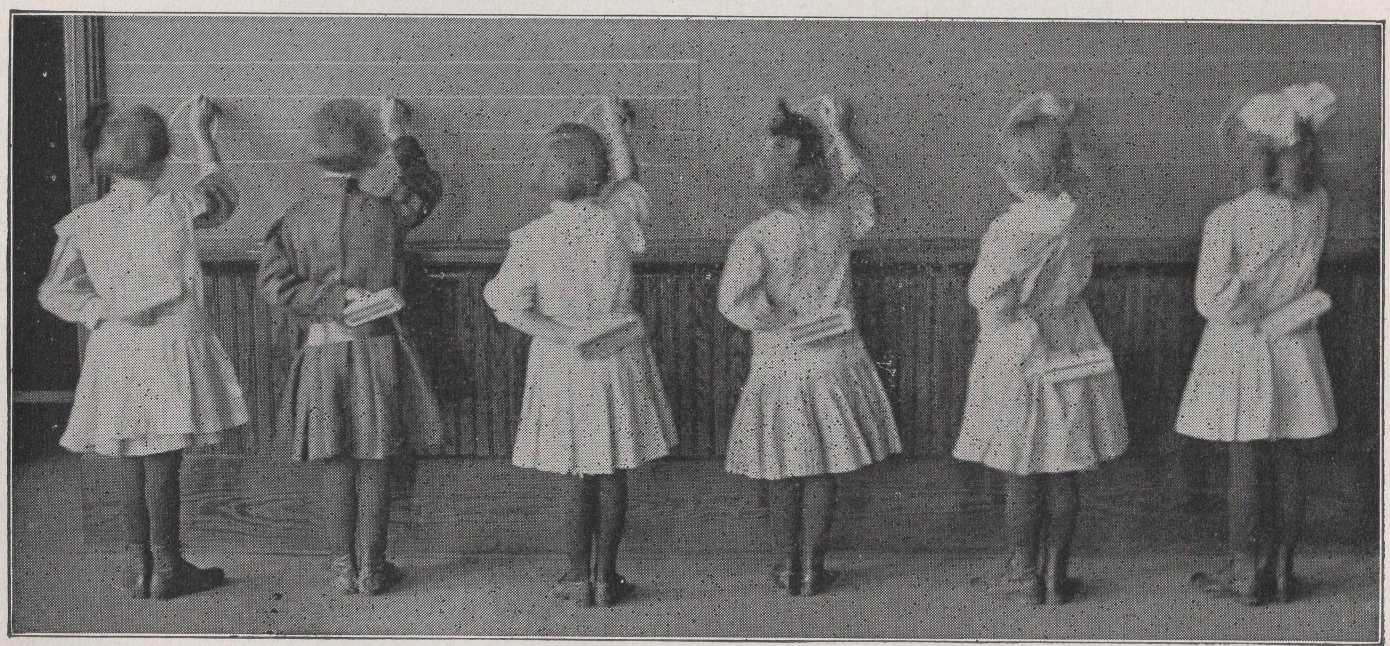
They should make ovals and other exercises about four inches high, and minimum letters about half that high.

They should hold the eraser in the left hand behind the back and stand at arm's length from the board.

They should do the writing directly in front of the face and not to the right of the body. The chalk should be broken in two and held as explained for adults.

The teacher's work on the board for children should be larger than for the pupils in the grammar grades.

Classes can be sent to the board in sections, practicing the same thing at the board and at the same time the pupils are practicing at their seats.

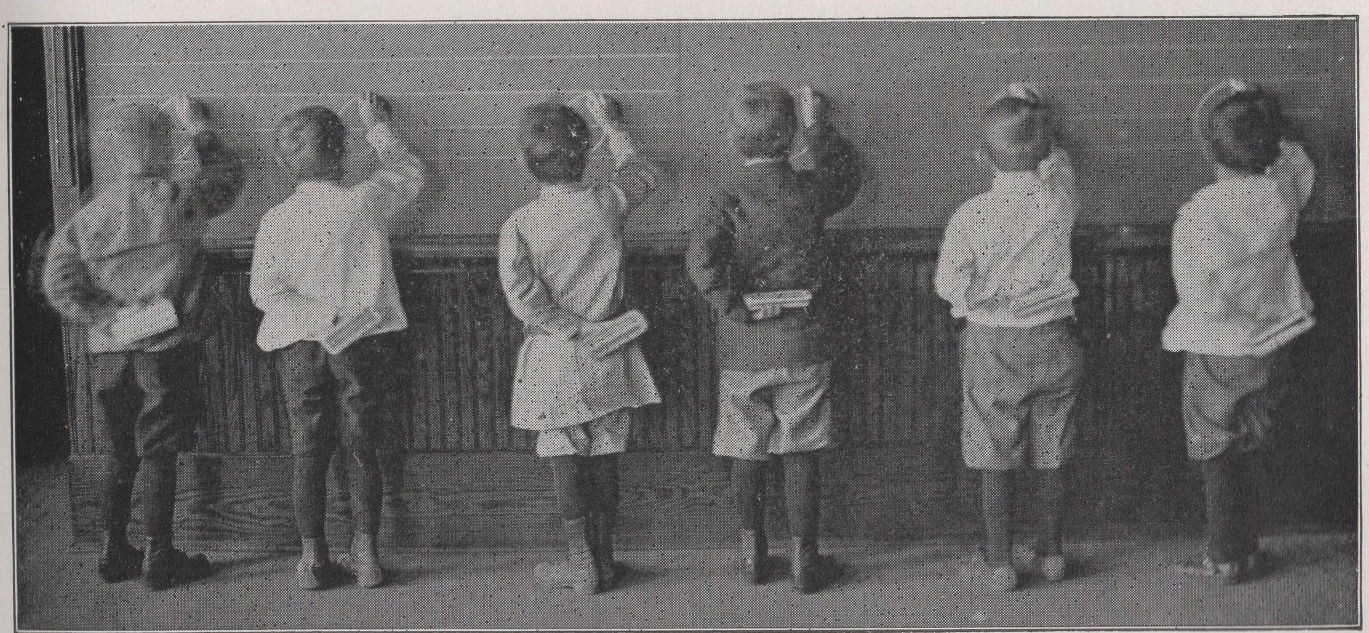




The teacher of writing in the first, second and third grades should keep the board as free from unnecessary ruled lines as possible. Too many lines have a tendency to confuse. Old painted lines improperly spaced should be removed in order that the few required may stand out distinctly.

It is essential that children be kept back from the board at nearly arm's length for four reasons: First—The child can see better what to do. Second—He will use the arm by being unable to rest his hand against the board. Third—He will press less heavily against the board with the crayon and cause less squeaking of the chalk. Fourth—He will inhale the minimum of chalk dust.

Pitting one team against another or the boys against the girls stimulates and develops good blackboard writing.



MERIT OF BLACKBOARD WRITING

The real merit of blackboard writing lies in showing many pupils in a short time what and how to practice. Thus used it is a great economizer of time, enabling a teacher to show fifty pupils almost as quickly as one, thereby making it possible for him to help those individuals who need it, and also providing time so that he can give other work and suggestions from the board during the lesson.

By *showing* a class *what* to do, by *telling* them *how* to do it, and by putting them all to practicing by counting for the exercise, principle or letter, is the real secret of interesting, enthusing, and instructing a class.

There is no more inspiring school-room scene than when the successful teacher of writing steps to the board and in a few seconds cleans it, skillfully places a form thereon, describes it, instructs how to make it, and then puts all intelligently to work practicing it as he counts in a rhythmical, lively manner, setting a pace that will generate enthusiasm and allow no time for idle thoughts to get in their work.

And then to stop the class, step to the board, illustrate a common tendency or fault, tell how to avoid it, and again to put it to work overcoming inefficiency, is the true method of teaching, and the blackboard has aided materially in the work.

BLACKBOARD LIMITATIONS

Like all other good things, the blackboard has its limitations, but unfortunately many teachers do not recognize them, which, after all, is not the blackboard's fault.

The most serious drawback to placing copies upon the board for pupils to practice from is that the same copy will appear differently to each individual. To the pupils in the front of the room it will appear three or four times as large and clear as to the pupils in the rear of the room. To the pupils to the right and left it will appear to be narrower and less slanting than to the pupils in the middle of the room.

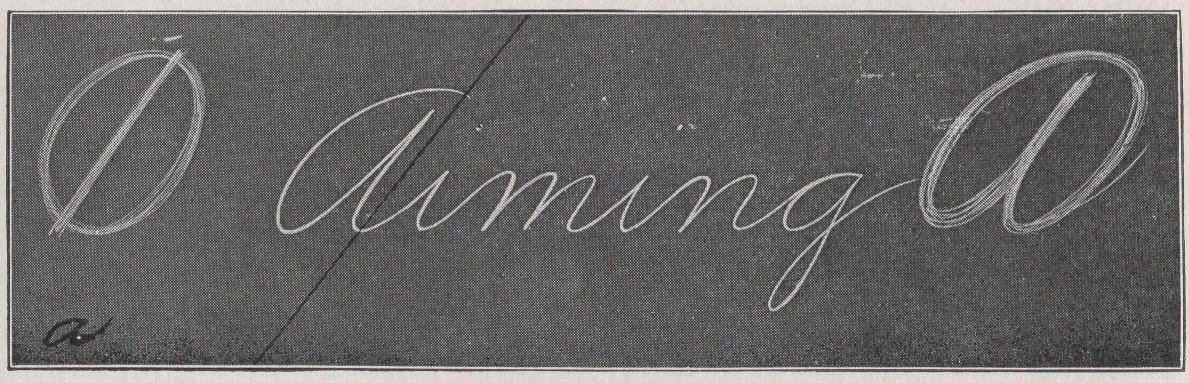
The next limitation is that details do not show as well as generality, whereas, for imitation purposes, all details should be clear. Hence the need of individual copies for each pupil.

The blackboard should not be made the instrument of humiliating individuals by magnifying errors peculiar to but a

few in the class. Only that which concerns or benefits the many should be depicted thereon.

A few skillful strokes may sometimes do more to arouse interest and enthusiasm than anything else, and when thus employed for a purpose, it is well. The blackboard is more or less dirty and unhealthful, but if erasing is carefully and skillfully done, it is comparatively clean and healthful.

As a tool between a live teacher and a room full of pupils, the blackboard may become a bulletin-board of inspiration and information, and as such it is your business and mine to recognize its merits and its limitations, and qualify accordingly.





a. Shows apparent size of copy six feet away.

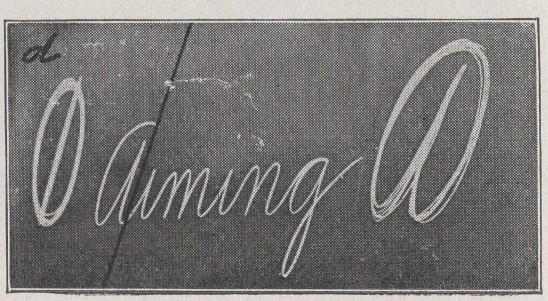
b. Shows apparent size of same copy twenty-four feet away.

c. Shows apparent width and slant of the same copy eight feet away, as viewed from the left at an angle of thirty degrees.

d. Shows apparent size of copy eight feet away as viewed from the right at an angle of thirty degrees.

Note difference in slant and width between *a* and *c* and *d; c* and *d* being but about half as slanting and wide as *a.*





THE DEVELOPMENT OF LETTERS

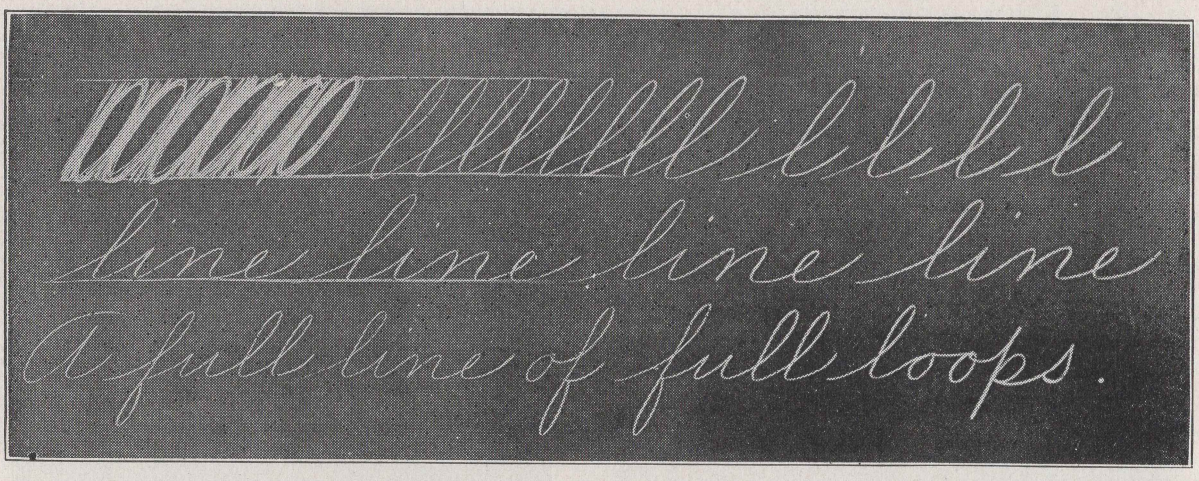
The blackboard is the best means of showing the relation of exercises and principles to letters and words. It is a good plan to put but one thing at a time upon the board, and then to practice it after having given a suggestion or two. Then add another step in the evolution of the lesson, both in form and suggestion, and again allow a few minutes for practice.

At this point it may be necessary to call attention to some common error that nearly all are making, with a hint as to how to remedy it. And then may follow the word or sentence, with a suggestion now and then as to position, movement, or some one or two of the many phases of form such as size, proportion, slant, spacing, angles, turns, retraces, loops, etc., etc.

It takes as much planning in writing as in other subjects and arts to make the writing equally interesting and helpful. Therefore teachers will do well to follow some pedagogical and practical plan in writing, if they wish to know how much real joy may be gotten out of a lesson that "delivers the goods."

And there is no other one thing which will inspire a class with confidence in their teacher and in themselves so much as to have her step to the board and write freely and gracefully. Nothing is so inclined to make a class "tired" as to have him draw in a labored manner the letters to be practiced.

So try to write before them upon the board that which you wish your pupils to practice, and keep on trying day after day until you can do it well. It will not take long, and then you'll be that much more independent and happy because you are worth more and can command more.



Suggesting the arrangement and development of the lesson as presented from the board by a wide-awake, progressive, practical teacher.

THE CHALK VS. THE PEN

When the teacher is confronted with from thirty to seventy pupils and has but fifteen or twenty minutes in which to collect materials and present the lesson, providing the necessary time for the pupils to practice, the blackboard and the crayon become the ready instruments of information and inspiration at the hands of the wide-awake teacher.

The pen is the instrument for personal instruction, and for the preparation of copies for engraving to serve as models in detail for pupils. The chalk is the medium for generality; the pen is the instrument for detail.

The blackboard is distinctly a class-room necessity, and needs to be made an instrument of efficiency by the teacher. The tale it tells is one of inefficiency or one of efficiency. Slipshodness, carelessness, untidiness, unpreparedness are all clearly shown on the one hand, as carefulness, systematic effort, forethought, and skill are shown on the other hand.

The work of the teacher on the board, as well as the work she allows or inspires her pupils to place thereon, exert a silent but nevertheless potent influence upon the entire class for superiority or inferiority. Can you afford the latter?

BLACKBOARD WRITING BI-PRODUCTS

As a student, practicing the art of writing well, if you will go to the board and practice that which you failed to do well upon paper until you have succeeded in doing it upon the board, you will find that you can then do it better upon paper than before trying it upon the board.

If you have a child entering school who either writes or is inclined to write with the left hand, send him to the board, instruct him to take the eraser in his left hand and clean the board and then to hold the eraser behind him in the same hand.

Now instruct him with the rest of the class to take the chalk in the right hand and proceed with the practice of whatever you have given. Be firm about keeping the left hand employed by holding the eraser, and encourage him to continue to try. If this won't work, the case is a most stubborn one, or you are a poor pedagogical diplomat.

A good blackboard writer always appears to be master of the situation before a class. He can interest, instruct, enthuse, or entertain without saying much but by doing something well.

GENERAL BLACKBOARD WRITING

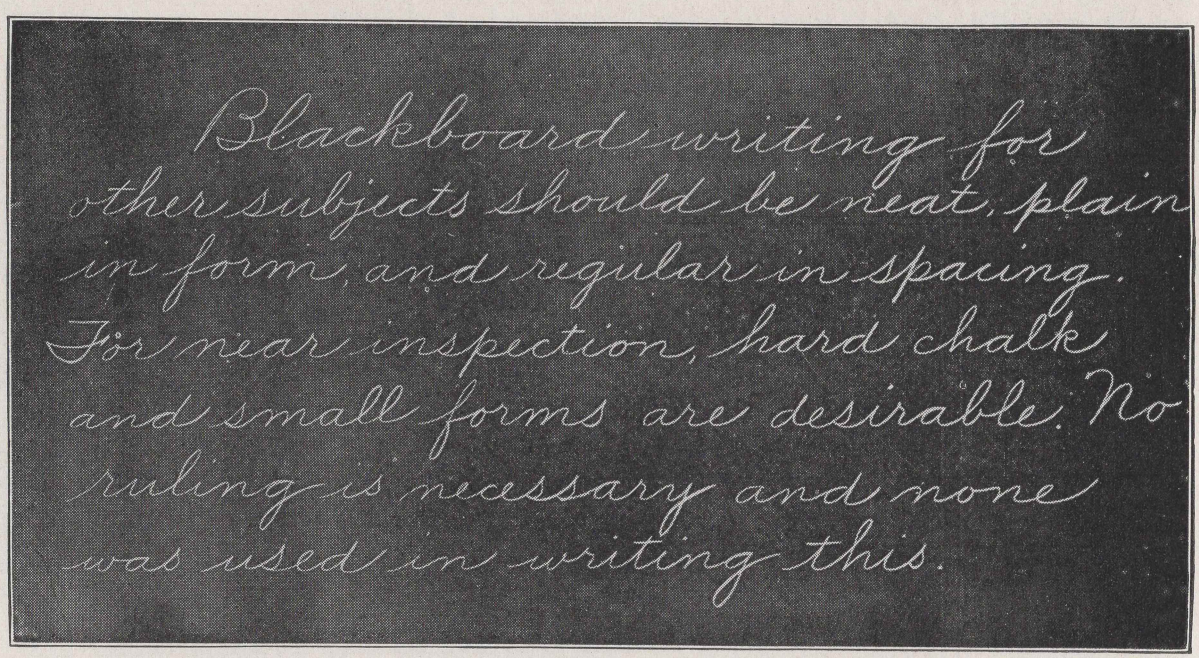
The question is occasionally asked, "But how, with all our duties and the little time in which to perform them, are we teachers going to do all work equally well upon the board?"

The answer is, not all work need be equally well, but none of it should be poor. The writing lesson needs to be more *formal* than any other, but all written work should be plain, neat, and well arranged, because plainness and neatness become habitual, and arrangement is more a matter of forethought and planning than of skill.

Sloven work on the board should not be indulged in nor tolerated. The board should be well cleaned before writing is placed thereon. And then the writing should be proportioned in size, and in spacing between lines to conform to the board space and amount of writing to be placed thereon. With a smooth board and hard crayon it is possible to learn to write remarkably small and yet quite plain at quite a distance.

A little thought, a little care, a little ambition, a little pride in work well done are all that is necessary to become habitually a good blackboard writer.

Thinking spacing, thinking direction across the board, thinking size of minimum letters, thinking slant of loop letters, thinking angles and turns, thinking one of these things at a time, even but occasionally, while doing general writing, will improve work wonderfully and lead to excellence.



TEACHER AND PUPIL BOTH NEED IT

No teacher has a moral right to place poor writing before pupils of an impressionable age. Hence the need of the teacher writing well upon the board.

The pupil who learns to write well upon the board can soon learn to do good work on paper, since the same form knowledge is required and only a finer quality of effort in execution.

BLACKBOARD WRITING AS A FINE ART

This book has been written solely from the view-point of practical writing and the science and art of presenting from the blackboard to classes.

A few suggestions and examples pertaining to the ornate or fine art phase of penmanship are added because there is a need and consequent demand for something of a decorative nature for special purposes and occasions.

The main difference between business and ornamental penmanship, so far as blackboard work is concerned, is a difference in *quality of line*. Of course the forms are more elaborate and ornamental, but aside from that, it is the quality of line which needs to concern the student and practitioner.

The up strokes are made finer or thinner than for business-like writing, while some of the down strokes are made heavier and wider. The white, bright shade makes a pleasing contrast with fine, gray, hair or up lines.

Ornamental writing is one of the most elemental of the fine arts, and because of that it is enjoyed and appreciated by young people, and those who have not been highly educated in art. Even the vaudeville chalk-talk artist is in demand, which is further proof that the art is enjoyed by large numbers of people.

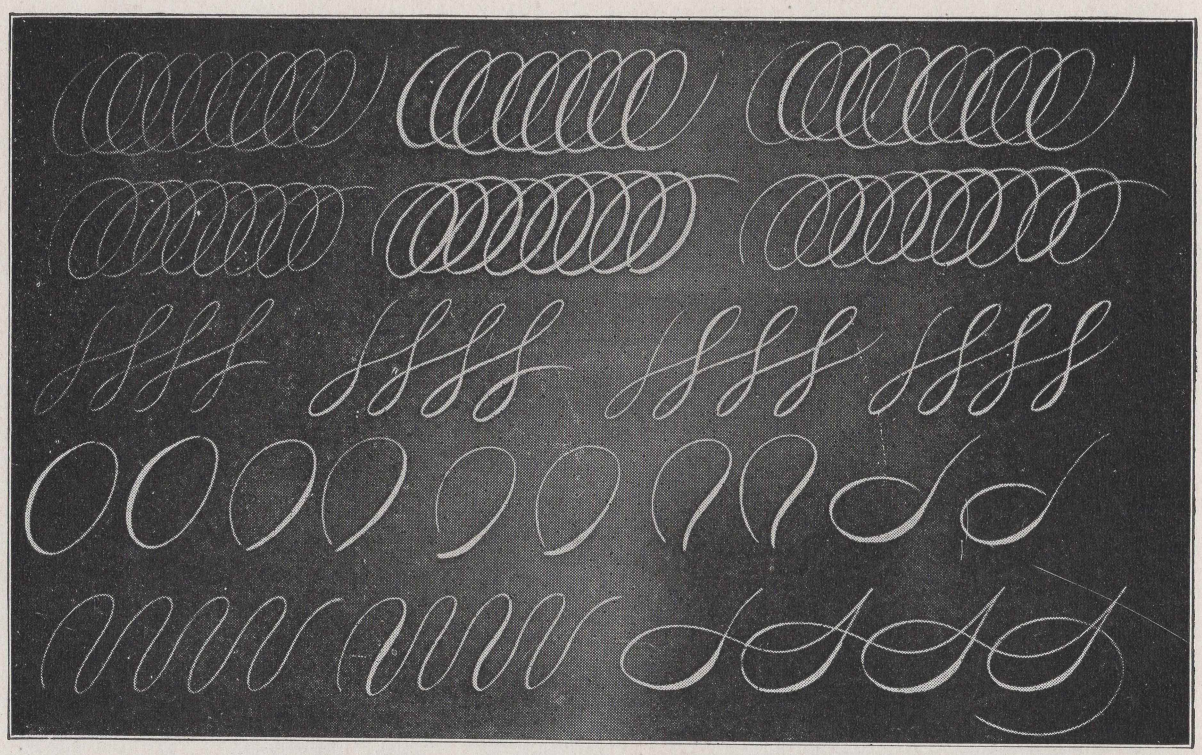
CHALK TECHNIC

If you can write the unshaded hand well on the board, but very little additional skill is necessary to make alternate heavy and light lines. In fact it is easy, because natural, to make the up strokes lighter than the down strokes.

As a rule, change the angle of the chalk with the board about ten degrees between the up and down strokes. That is, the up strokes should be made with the pen more perpendicular with the board than the down strokes.

Always start with the sharpest or highest point of the crayon, and with a new piece always start with the freshly broken end.

The wrist needs to be flexible yet firm, and the chalk should be held as described in the first part of this manual.

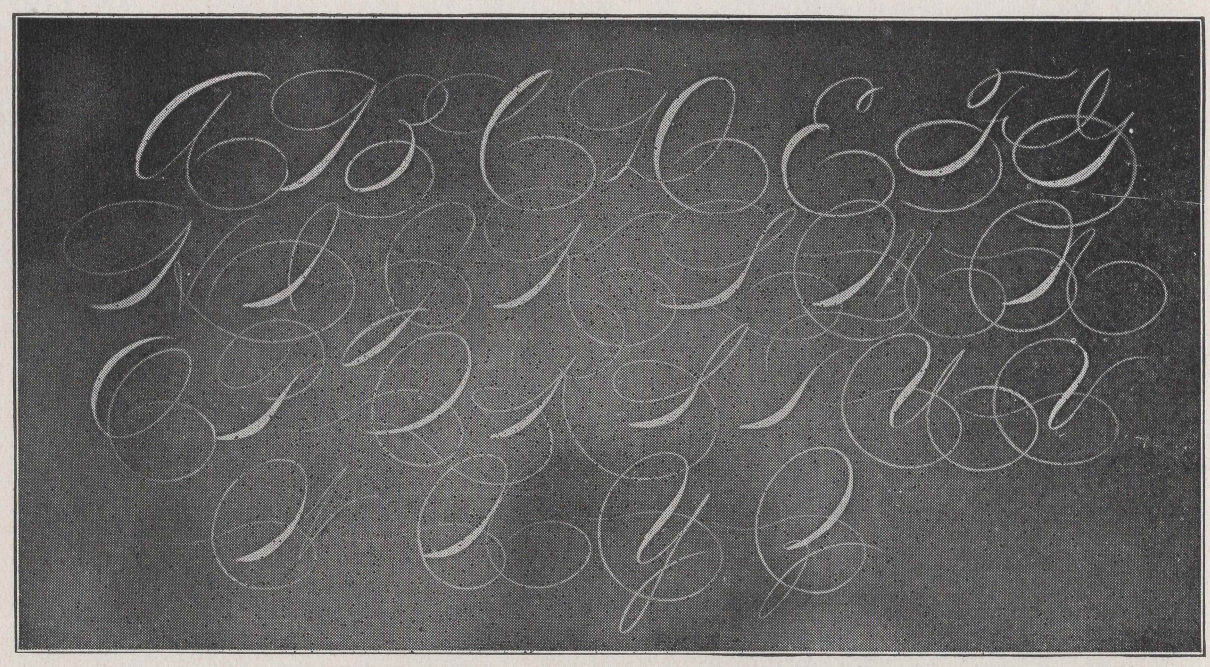


The exercises here shown were written upon the blackboard without head or base lines and with one piece of crayon, without in any way breaking or doctoring the end to maintain fine lines. These exercises should be run off nearly as fast as with the pen, and with much the same snap and agility. With a quick, flexible action of the arm and wrist, it is possible to make fine lines and bright shades alternately. True, the shades will not be wide, but they will be white and therefore rather brilliant.

Considerable pressure is necessary to make white shades, and it is well to make them rather quickly; in fact the more quickly they are made consistent with a good form the better because they will be brighter.

The accompanying exercises are good for practice, and all were made on one board without retouching the shades. And the same is true of the capitals, which, however, were retouched slightly. They are given to show the contrast between the heavy and light lines and to show what can be done without retouching and without specially pointed chalk.

A quick, lively, skillful arm movement is necessary to do the work effectively and inspiringly. About the same speed is necessary as for the same kind of pen and ink writing.



These capitals were all made without change of chalk and little retouching the shades. The contrast between shade and hair lines is not as good in the reproduction as in the original, but we wished to avoid presenting slow, patched work, because we desire to show quick, effective, practical work rather than the slow and tedious. The chalk is too destructible a medium to merit much time and labor in the form of fine art, particularly since other mediums are so cheap, permanent and effective, such as pencil, crayon, water color, etc. The blackboard is the proper medium for quick, effective work in teaching graphic arts, such as writing and drawing, but not intended for permanent record.

ROUNDHAND WRITING

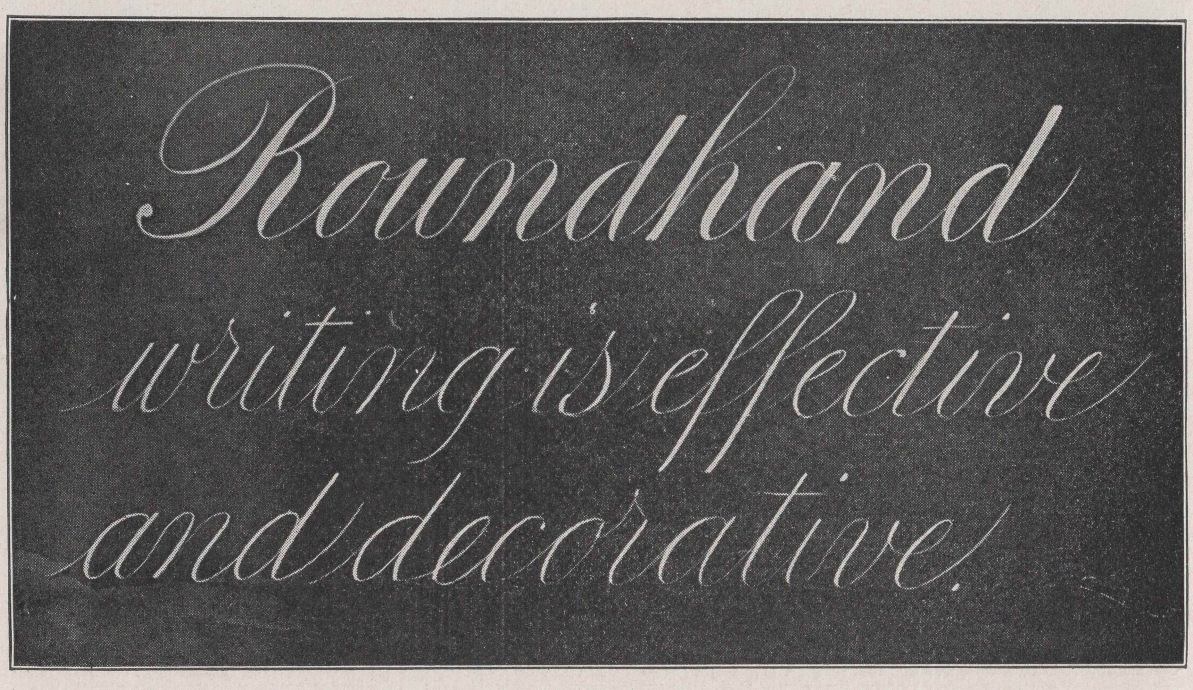
There is nothing more effective and attractive than well-executed roundhand or engrossing script. It cannot be executed as quickly as the business or the ornamental types of writing, but it may, however, be executed quite freely and gracefully.

Frequent pen liftings are desirable and frequent turning and shifting of the chalk.

One needs to watch spacing closely, endeavoring to keep the down strokes an apparently equal distance apart.

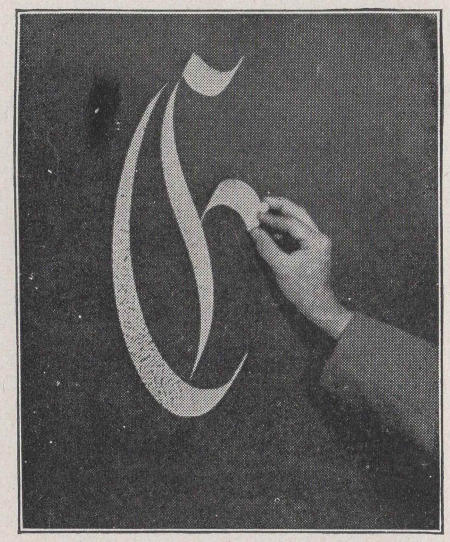
The example shown herewith was done offhand without retouching and without head and base lines, although both are permissible in especially fine work.

The fact that blackboard writing is not intended to last long, one is not justified in spending as much time in retouching it as pen work that is more permanent. It is, therefore, good policy to learn to work expeditiously, and besides the act of quickness is in itself inspiring and enthusing.



The work "Roundhand" was retouched, but the rest of the illustration represents single-stroke, single-effort, fairly-free and offhand writing.

TEXT LETTERING



Almost every style of lettering can be done with chalk on the blackboard, but Text Lettering can be done almost as freely and well as with the broad pen. To do it with chalk, break the chalk in length to correspond with the width stroke desired. Place the piece between the ends of the thumb and second finger, placing the first finger on top of the chalk and using it to press the chalk firmly to the board in order to make the strokes as white as possible. Chalk that has been moistened will make whiter strokes after they dry than the unmoistened chalk will make.

Of course, in thus working with the side rather than the end of the chalk, uncoated chalk should be used, but if you have none, then moisten the coated crayon. Many artistic effects can be secured by outlining the broad strokes, shading, etc.

A little practice coupled with a good deal of critical observation will surprise you and your friends as to what can be accomplished by brains at the end of a small piece of crayon.

Head lines may be made with a fine, chalked string, snapping it as carpenters do, or with a rather soft lead pencil.



This specimen of quick lettering was done quite offhand, only pencil head and base lines having been used. The broad white strokes of the lettering were made with the chalk flat to the board, the little white edge having been put on last with chalk held as for writing.

FLOURISHING

A few graceful, harmonious, skillful lines in the form of a flourished scroll or bird seem to facinate as but few even of the really fine arts do. Grace is one of the basic elements of the fine arts, and harmony is another, and these two are graphically depicted in the art of flourishing. The chalk may be held the same as for writing, and the same movements employed, except that the motions will be larger and more lateral or horizontal.

In this art one must study *gracefulness*, which has to do with the curving of the strokes ; *harmony*, which has to do with the relationship of lines ; *symmetry*, which has to do with balancing the design ; and *contrast*, which has to do with heavy and light lines.

There is much head work, therefore, in truly fine art in flourishing, and it is therefore well to study art in general if you wish to be a real fine artist in flourishing.

There is much of pleasure, inspiration, and enthusiasm in a few well arranged, skillfully executed lines. If one can write well, but little or no additional skill is necessary to flourish well—it is more a matter of study than skill, as the same muscles are employed as in writing.

